

# Little Church

Elizabeth Kennedy Bayer

Music score for the first system (measures 1-5). The score includes staves for Voice, Flute, Tenor Recorder, Alto Sax., Bass Clarinet, Harp, Piano, and Electric Guitar. The tempo is marked  $\text{♩} = 54$ . The time signature changes from 4/4 to 3/4 and then to 5/4. The Electric Guitar part includes the following annotations: "1st harmonic (sounding 1 octave higher)", "p", "e m9 f m7(b5)", "3", and "F7<sup>b13</sup>".

Music score for the second system (measures 6-10). The score includes staves for Voice, Fl., T. Rec., A. Sax., B. Cl., Hp., Pno., and E. Gtr. The time signature changes from 4/4 to 6/4 and then to 5/4. The Electric Guitar part includes the following annotations: "C<sup>M7</sup>", "C<sup>°</sup>", "C<sup>Maj7</sup>", "C<sup>#9</sup>", "e m/B", "e m/A<sup>#</sup>", "C<sup>°</sup>", and "3".

# Little Church

11

Voice

Fl.

T. Rec.

A. Sax.

B. Cl.

Hp.

Pno.

E. Gtr.

*mf* *p*

DM7/A e m7(b5)/G CM7 CM7/E CM7/F#

16

Voice

Fl.

T. Rec.

A. Sax.

B. Cl.

Hp.

Pno.

E. Gtr.

*mp* *slow roll*

# Little Church

20  $\text{♩} = 54 (\text{♩} = \text{♩})$  poco accel.-----

Voice

Fl.

T. Rec.

A. Sax.

B. Cl.

20  $\text{♩} = 54 (\text{♩} = \text{♩})$  poco accel.-----

Hp.

Pno.

E. Gtr.

24  $\text{♩} = 58$  *mp*

Voice

I was think - ing as \_\_\_\_\_ you, as \_\_\_\_\_ you en - tered

Fl.

T. Rec.

A. Sax.

B. Cl.

24  $\text{♩} = 58$  *pp* *lv.* *p*

Hp.

Pno.

E. Gtr.

# Little Church

27 *senza vibrato* *mf* *p*

Voice: the room just now. Here we are:

Fl.

T. Rec.

A. Sax.

B. Cl.

Hp.

Pno.

E. Gtr.

31 *mp* *p* *pp* *p* *pp*

Voice: hot and torpid, our thoughts re-volve end-less-ly in a kid of  
whistle; follow voice

Fl.

T. Rec.

A. Sax.

B. Cl.

Hp.

Pno.

E. Gtr.

# Little Church

34

mf mp

3

ma - ni - a - cal ab - strac - tion, so val - iant, my en - er - gy seems so

Fl.

T. Rec.

p mp

A. Sax.

p mp pp

B. Cl.

pp

34

mf

Hp.

Pno.

mp p

E. Gtr.

bright  
a little whammy bar

p

37

accel.-----

p mp

close to ex - haus - tion. Have we reached a cris - is,

(whistle)

Fl.

T. Rec.

p mp

A. Sax.

mp p

B. Cl.

p pp

37

5

accel.-----

p mf

Hp.

Pno.

p mf

E. Gtr.

normal

p

# Little Church

40  $\text{♩} = 120$

mf *mf* *p*

Voice

Fl.

T. Rec.

A. Sax.

B. Cl. *f* *p*

slap tongue  
+ + + + + + + + + + + + + + + +

tin foil on strings

Hp. *mf*

Pno.

E. Gtr.

have we reached a crisis?

45

play

mp *mf* *p* *mf* *mp*

Fl.

T. Rec. *mp* *mf* *p* *mf* *mp*

A. Sax. *mp* *mf* *p* *mf* *mp*

B. Cl.

Hp. *mp* *mf* *p* *mf* *mp*

Pno.

E. Gtr.

Little Church

51 *mp*  
Voice Which way do we travel?  
Fl. *p*  
T. Rec. *p*  
A. Sax. *p*  
B. Cl.

51  
Hp. *p*  
Pno. *mp*  
E. Gtr. *mp*  
heavy object on low strings  
close to bridge

56 *mf*  
Voice Which way do we travel? Doubtless, my changes are,  
Fl. *mp*  
T. Rec. *mp*  
A. Sax. *mp*  
B. Cl.

56  
Hp. *mp*  
Pno. *p*  
E. Gtr. *mp*

# Little Church

61 *f* *accel.*

Voice: doubt - less — my chang-es are matched by your, chang-es are matched by your own.

Fl. *mf*

T. Rec. *mf*

A. Sax. *mp* *pp*

B. Cl. *mf*

61 *mf* *pp* *accel.*

Hp. *mf* *pp*

Pno. *f* *pp*

E. Gtr. *mf* *pp*

66  $\text{♩} = 132$  *p*

Voice: You — are — a — per - son, you — are — a — per - son, you — are — a

Fl. *mf*

T. Rec. *mf*

A. Sax.

B. Cl. *mf* *harsh*

66  $\text{♩} = 132$  *p* *mp*

Hp.

Pno.

E. Gtr. *p* *mp*

Little Church

71

Voice *f*  
 per - son, you are a per - son.

Fl. *f* 3

T. Rec. *mf*

A. Sax.

B. Cl. *f* 3

71

Hp. *mf*

Pno. *f*

E. Gtr. *mf* 3

76 *accel. poco a poco*

Voice *f*  
 I am sil-i-con and, I am sil-i-con and ep - ox - y

Fl.

T. Rec. *f* 3

A. Sax.

B. Cl. *mf*

76 *accel. poco a poco*

Hp. *f* *mp*

Pno. *mp* 3

E. Gtr. *mf* really close to bridge

# Little Church

81  $\text{♩} = 140$

Voice: en - er - gy, e - pox - y.

Fl.

T. Rec.

A. Sax. *mf* *mp* *p* 3

B. Cl. *mp*

81  $\text{♩} = 140$

Hp.

Pno. *f*

E. Gtr. *f* 3

85

Voice: ep - ox - y en - er - gy en - light - ened by line cur - rent, cur - rent.

Fl.

T. Rec. *f*

A. Sax. *mf*

B. Cl. *f* 3

85

Hp. *f*

Pno.

E. Gtr. *mf*

# Little Church

Play 4 to 6 times

90

voice will increase over # times played

Voice: Spoken: What distances? What chasms? Are to be bridged here? Leave me alone! And what will happen? Leave me alone and what will happen??  
1st - 3rd: Tacet  
4th, etc.: play

Fl.: *mf*

T. Rec.: Tacet

A. Sax.: 1st: Tacet  
2nd, etc.: play  
*mf* *f*

B. Cl.: *p*

90

Play 4 to 6 times

1st and 2nd: Tacet  
3rd, etc.: play

Hp.: *mp*

Pno.: *p*

E. Gtr.: slowly move away from bridge  
*mp*

93

Voice:  $\text{||: } \frac{2}{4}$

Fl.: *f*  $\text{||: } \frac{2}{4}$

T. Rec.:  $\text{||: } \frac{2}{4}$

A. Sax.: *mp*  $\text{||: } \frac{2}{4}$

B. Cl.: *f* *p*  $\text{||: } \frac{2}{4}$

93

Hp.: *f*  $\text{||: } \frac{2}{4}$

Pno.: *f*  $\text{||: } \frac{2}{4}$

E. Gtr.: last time through, tune E to D  
*f*  $\text{||: } \frac{2}{4}$

# Little Church

96

Voice

Fl. *jet whistle*

T. Rec. *flt.*

A. Sax.

B. Cl.

96

Hp.

Pno.

E. Gtr. *huge pick slide in drop-D Em/D*

102

...and now it's a rock concert

Voice *f*

Thi-s, thi-s, thi-s, thi-s, this will hap-pen, ha-p, ha-p, ha-p, what will,

Fl.

T. Rec. *f*

A. Sax. *f*

B. Cl. *f*

102

Hp.

Pno.

E. Gtr. *f*

A m E m/D A m

Little Church

106

Voice: ha-p, ha-p, ha-p, ha-p, whatwill, thi-s, thi-s, thi-s, thi-s, this will ha-p, ha-p, ha-p, ha-p, ha-p, whatwill, ha-p, ha-p, ha-p, whatwill?

Fl.

T. Rec.

A. Sax.

B. Cl.

Hp.

Pno.

E. Gtr. D m/C E m/D A m D m/C

110 **molto rit.** suck air **a tempo** *mp* 3 *f*

Voice: Thi-s, thi-s, thi-s... shwww! Leave me a-lone and, leave me a-lone and, leave me a-lone and,

Fl. suck air *mp* *mf* *f*

T. Rec. *mp* *mf* *f*

A. Sax. slap tongue *mp* *mf* *f*

B. Cl. *mp* *mf* *f*

Hp. *mp* *mf* *f*

Pno. Slightly out of tempo, do not come in early on 1st beat *p* *8va* *8vb*

E. Gtr. *mp* A m D m7 D m7

Little Church

114

Voice: thi - s, thi - s, thi - s, will ha - p, ha - p, thi - s, thi - s,

Fl. *p*

T. Rec.

A. Sax. *p*

B. Cl.

Hp.

Pno. *f*

E. Gtr. *mf* Em C/B

117

Voice: what will, thi - s, thi - s, thi - s, thi - s. In that, in that *ff*

Fl. *ff*

T. Rec.

A. Sax. *ff*

B. Cl.

Hp.

Pno. *f*

E. Gtr. *f* Dm7

Little Church

120 poco accel.

Voice  
lies the ap-pal - ling lies the ap-pal - ling lies the ap-pal - ling

Fl.  
*f*

T. Rec.  
*f*

A. Sax.  
*f*

B. Cl.

Hp.  
*ff*

Pno.  
*ff*

E. Gtr.

123  $\text{♩} = 142$

Voice  
*f*  
truth, truth, truth, truth, truth, truth, truth,

Fl.  
*mp*

T. Rec.  
*mf*  
slap tongue

A. Sax.  
*f*

B. Cl.  
*f*

Hp.  
*f*

Pno.  
*f*

E. Gtr.  
*f*  
Cm A m/D

Little Church

126

Voice: truth, truth, lies the truth, truth, truth, truth,

Fl.

T. Rec.

A. Sax.

B. Cl.

126

Hp.

Pno.

E. Gtr. G m7 C m

129

Voice: *ff* in that lies the ap - pal - ling truth!

Fl.

T. Rec.

A. Sax.

B. Cl.

129

Hp.

Pno.

E. Gtr. grungy *ff*

Little Church

132 Individually vary tempos (piano and guitar stay together)

Score for measures 132-135. Instruments: Voice, Fl., T. Rec., A. Sax., B. Cl.

Fl. and T. Rec. start with *p*. B. Cl. enters at measure 134 with *mp*, *mf*, and *p*. T. Rec. has *mf* at measure 135.

132 Individually vary tempos (piano and guitar stay together)

Score for measures 132-135. Instruments: Hp., Pno., E. Gtr.

Hp. starts with *mf*, then *f*, and a triplet. Pno. and E. Gtr. start with *mf*. Pno. and E. Gtr. have a *decreasc. poco a poco* marking from measure 134 to 135.

136

Score for measures 136-139. Instruments: Voice, Fl., T. Rec., A. Sax., B. Cl.

Fl. and A. Sax. are silent. T. Rec. has *p* at measure 137. B. Cl. has *mf* at measure 137 and *pp* at measure 139. Voice has a *stop at conductor's cue* marking at measure 139.

136

Score for measures 136-139. Instruments: Hp., Pno., E. Gtr.

Hp. has *mp* at measure 136 and *p* at measure 137. Pno. and E. Gtr. have *ppp* at measure 139. Hp. has a *stop at conductor's cue* marking at measure 139.